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Conditional.

3ə pãrlə ra ²⁴	(finira, etc.)	ʒ pãrləra	(finira, etc.)
ty	"	vu	"
i	"	i	"

Subjunctive.

To elicit the subjunctive forms, I put questions requiring for their answer the use of the expressions: *il faut, avant que, jusqu'à ce que*, etc. I give, therefore, the forms in connection with *il faut*.

Present.

i fo ²⁵ k 3ə pãrl	(finis, råd.)
" " ty	"
" " ki	"
" " kʒ	"
" " k vu pãrlə	²⁶
" " ki pãrl	

Past Subjunctive.

As might be expected this tense did not seem to be in common use. The idea was usually expressed by *j'états obligé à*, etc., with the infinitive. I received, however, such answers as the following: *i(l) a fəlu* (or *i fəla*) *kə ʒ əlym lə fə ʒer=il a fallu que j'allume le feu hier*: and *i fəla k ʒə finis sɔ ʒer=il a fallu que je finisse ça hier*.

From my observations I judge, that in so far as this tense exists in the dialect, its forms are the same as those of the present subjunctive. The usage of two persons seemed to indicate that they expressed the idea by forms of *aller* or *venir* followed by the infinitive. That is a point on which I intend to make more extended and accurate investigations.

The conjugation of the verb in the Monroe County dialect shows two marked tendencies: namely, a fondness for the progressive circumlocutions, and a reduction of each tense to a single verb-form. The progressive formula *être après* is not peculiar to this locality, but is in common use in other branches of the Canadian dialect. It will be noticed that by the use of this circumlocution in the present and imperfect, the employment of *aller* in the fu-

²⁴ *pãrləre* is a not uncommon variant for the first pers. sing., and one person used the standard forms of the future for the plural of the conditional. These and other observations make me think that the dialect has confounded the conditional with the simple future, using this latter tense almost exclusively for the conditional, and the 3^d (*mã*) *va finir* form for the future.

²⁵ As a variant of *i fo* I noticed *i va fulvar=il va falloir*. The expression *être obligé à* with the infinitive is more common than the subjunctive with *il faut*.

²⁶ In one instance *pãrlje* or *pãrlə*.

ture, and the exclusive use of a compound tense to express unqualified past time, the indicative mood is narrowed down to two forms, infinitive and past participle. Even in the simple tenses the substitution of *on* for *nous* has eliminated one ending, and in the imperfect and conditional the ending of the second person plural has disappeared.

Practically the conjugation is no longer made by endings, but by auxiliary verbs.

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GERMAN LITERATURE.

Poems of Uhland. Selected and edited by WATERMAN T. HEWETT, Ph. D. New York: Macmillan & Company, 1896. 12mo, pp. lviii, 352.

SINCE its publication in the spring of 1896, Professor Hewett's *Poems of Uhland* has met with deserved favor at the hands of critics and, we doubt not, of readers; the time for a regular review of the book, therefore, would seem to be passed. I desire, however, to bring out a few points of somewhat more general interest which have been suggested by this edition.

Prof. Hewett's book is plainly a labor of love. He is a warm, not to say ardent admirer of Uhland and his poetry. Provided that such an attitude of personal sympathy and devotion on the part of an editor rests on patient research and on a thorough knowledge of his subject, and not merely on superficial sentiment, it is likely to add to his work a more intimate charm and a greater power to kindle interest and enthusiasm; an effect not very often produced by a painful striving after nothing but chilling objectivity. There can hardly be any doubt, therefore, that Prof. Hewett's edition, as an exposition of what is best in Uhland's life and poetry, has gained in value and usefulness by the fact that, in the best sense, it appears to be a true labor of love.

On the other hand, we are inclined to believe that jealous care for his author's renown has influenced the editor in restricting the Introduction to an almost purely biographical narrative; while it must be admitted that in Uhland's best poems, his *Lieder* and *Balladen*

und Romanzen, the reflection of direct personal experience is not very prominent, if compared, for example, with the poems of Goethe, or Heine, or Lenau. We rather miss a brief delineation of the general literary background of Uhland's time, and a comparison of his poetry with that of the great lyrical poets of Germany.¹

In this manner we should have liked to see the editor vindicate for Uhland the high place that he assigns to his poetry. But the general tendencies of the Swabian School (p. lv), the interesting attitude of Goethe (p. li)² and of Heine and Young Germany toward this school and its chief representative Uhland, the latter's relation to Romanticism (p. lvii), and similar topics, have only been alluded to, while the political career of Uhland has been traced with much attention to detail. His scholarly works are interestingly described (p. lii ff. and elsewhere), but his two dramas are only mentioned (p. lvii). The only important passage of the Introduction devoted to a critical discussion of Uhland's poetry is contained on the last three pages.

This is to be regretted so much the more as critics of apparently equal competency differ so widely in their estimation of Uhland's greatness as a poet. This fact was again demonstrated when, almost simultaneously with Prof. Hewett's edition, there was published in this country a work on modern German literature, in which, out of four hundred pages, eight lines were devoted to Uhland. We admit that if we had to choose between the two positions, we should rather side with Prof. Hewett; but we are even more inclined to follow the old saying *in medio tutissimus ibis*. For is it not true that to the majority of students of Uhland his noble manhood, his ripe scholarship, the sturdiness of his political convictions are more interesting than his poetic genius, and that our estimate of the latter is favorably influenced by our admiration for the former? While we do not propose now to give an answer to this question, we wish to express the hope that the gradual opening up of Uhland's *Nachlass*,

which has become accessible at last, together with his biography from a master's hand which is said to be in course of preparation, may help us to arrive at a more universal estimate of his rank as a poet. Prof. Hewett's book will certainly do much toward creating among English speaking people a more general interest in these forthcoming publications.

In a brief notice in *Euphron* (iv, 687), the reviewer expresses something like regret that Prof. Hewett has given us only a volume of selections. We cannot share this opinion, but believe that by reducing the total of some two hundred and seventy-five pieces (in Cotta's ed.) to about one hundred and seventy, the editor has rendered Uhland and his readers a genuine service. The selections have been skillfully made, and nobody is likely to miss in the volume any of his favorite pieces or any poem of intrinsic interest or value, while a large number of weak pieces have been omitted. We believe that of this volume Goethe would scarcely have said what he did say to Eckermann (Oct. 21, 1823), in speaking of Uhland's *Gedichte*: "Ich stiess von vornherein gleich auf so viele schwache und trübselige Gedichte, dass mir das Weiterlesen verleidet wurde."

The one hundred pages of notes are excellent in every respect. In numerous instances, by brief summaries and other means (see, for example, *Des Knaben Berglied*), the editor has aimed, not only to familiarize the student with the genesis and literal significance of the poems, but also to insure an intelligent appreciation of their form and thought as artistic units. If anything, we believe that such assistance could have been given even a little more freely, for in an edition like this, helpful and sound æsthetic criticism, to use a much abused phrase for lack of a better one, is always highly welcome and mostly badly needed, provided it is accompanied by scholarship, thoroughness, and good sense.

The various appendices are all useful, and seem to have been compiled with great care. In the chronological index, however, which contains not only the selected pieces, but all of Uhland's poetry, some diacritical mark might have been used to indicate which poems were retained and which omitted.

Of points of detail we wish to mention the

¹ The indirect thrust at Heine and Heinesque poetry on p. lviii, far from supplying this want, makes us feel it only the more keenly.

² The impression which we receive of Goethe's opinion of Uhland is, to say the least, very imperfect. Comp., for example, Brandes, *Das junge Deutschland*, pp. 238 f.

following: p. xxxiii. The foot-note, it seems, should be in the text.—P. 190. In reading the third line on that page we can never help feeling that Uhland intended a play on the word *Heimsen*, which, if taken as a verb (= *einheim-sen, erwischen*), well fits the sense, the construction, and the broad jest of the peasant.—P. 234. The note on *Des Knaben Berglied*, iii, 3, appears rather strange, since such rhymes abound in all of Uhland's poems, the first instance (*Geist: erschleusst*) occurring on p. 7. P. 236. In *Hohe Liebe* ii, 2, it seems impossible that *hinan* should have the assigned meaning (which would be *es an*). The most natural interpretation is = *hinauf, himmelwärts*. See Sanders s. v. *hinan*.—P. 241. Under *Freie Kunst* v, 2 there might be mention of the fact that some of Uhland's own patriotic poems were printed as *Flugblätter*.—P. 262. The poem in *Des Knaben Wunderhorn* ii, 501, has the popular form *Tannebaum*.—Among the quotations, we miss that version of the folksong of which *The Hemlock Tree* is an almost literal translation. See, for example, White's *Deutsche Volkslieder*, p. 34.—P. 263. We miss a definition of *Romanze* as different from *Ballade*, according to the usage of Uhland and his contemporaries.—P. 269. In *Abschied* iv, 4, *Gelbveiglein* is not 'yellow violets,' but the (yellow) gillyflower or stock, in German commonly called *Levkoje* or *Goldlack*. Compare Sanders s. v. *Veil* and *Levkoje* and Heyne s. v. *Gelbveiglein*. The point is of some little importance, since it seems to have escaped the attention of the commentators. Düntzer and Stöckel (*Gedichte von Ludwig Uhland, Auswahl, Bamberg, 1895*) have no comment on the meaning of the word; von Klenze says "= *Gelb-Veilchen*." *Goldlack*, not very fashionable now, is still very popular in the country and among the poorer classes in the cities. Its tall luxuriant growth makes it an excellent screen for the girl's tear-stained face, while of yellow violets the same could not be said.—P. 316. Under *bürsten* in *Der Schenk von Limburg* x, 7, there should be a cross-reference to *Metzelsuppenlied* ii, 7.—P. 318. The student would perhaps better grasp the deeper import of *Des Sängers Fluch* if there was some additional remark to prevent the words "jealous passion" (line 15) from being taken in their conventional sense only. For

the tyrant's 'jealousy' is to us the inveterate hatred of the sons of darkness for the children of light, the rancorous enmity that Hagen feels for Siegfried.

Since the notes are given by stanzas, while the latter are not numbered in the text, reference to the notes is rendered rather awkward for the longer ballads. Of typographical errors we have noticed in the excellently printed book only the following: p. 73, l. 3, *immer* for *nimmer*; p. 99, l. 2, *starre* for *starres* (so in Cotta); p. 146, l. 15, *den* for *die*; p. 292, l. 19, 1845 for 1485(?); p. 342, last line but one, 1839 for 1893(?).

If, contrary to our better intention, this notice has expanded into a regular review, it is due solely to the pleasure and profit which we have derived from a book which love of subject and sound scholarship have made an excellent guide to the best work of one of Germany's most lovable and beloved poets.

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ENGLISH LITERATURE.

Shakespeare's London, a Study of London in the Reign of Queen Elizabeth, by T. FAIRMAN ORDISH, F. S. A. London: J. M. Dent & Co., 1897. [The Temple Shakespeare Manuals.]

MR. Ordish's straightforward little preface tells us of his hope that the book may help to bring about a better understanding and appreciation of the work of Shakespeare. His argument is that if by more perfect knowledge of the "actual conditions of the period" we can separate facts from their poetic atmosphere, the clearer view do we have of the manifestations of the poet's genius. He would eliminate the substance and leave the shadow, which in this case is so much more important than the substance. And so he tells us about theatres and people and flowers and birds and trees in the half-rural city of London; of the property that Shakespeare owned, the places where he is thought to have lived, the feasts and games, the hunting and hawking, the literary part of the city, the "handsome house built by a goldsmith"—anything and everything that will help us to realize the many-sided life to which Shakespeare held up his mirror.